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AN ORCHESTRAL ENSEMBLE.

WE poor benighted Englishmen, who have but a few permanent orchestras and no permanent opera of our own, are inclined to fall down and worship permanency. It effects all kinds of wonderful things, we are sure, and, above all, it makes that magical quality of *ensemble* possible. The idea is that if a body of players is constantly under the direction of one man it will play with an accuracy, a proportion, and a finish which are beyond the achievement of an orchestra that only comes together for a few concerts in the year. For this reason, when the Meiningen orchestra visited us certain enthusiasts saw in its playing a veritable revelation. To the plain musician, however, the band was clearly inferior to our own orchestras in many respects. Only in the Brahms symphonies was there any kind of revelation, and many of us gladly admit that for the first time we heard all the symphonies played as we had often thought they should be played. But that revelation was not particularly one of *ensemble*, but of the conductor's interpretation.

We ought to admit at the outset that we know very little about the orchestra, and that we are inclined to judge it by theory rather than by ideas founded on experience. Not so long ago, for instance, many responsible critics declared that as an orchestra is made up of a hundred players, each with his own temperament and his own brain, and each producing a more or less individual tone, it was impossible that different conductors could make that same orchestra sound differently. That looks a reasonable theory on paper, but in practice how did it work? Well, the Queen's Hall orchestra has been practically a different instrument under its own conductor, under M. Lamoureux, M. Colonne, M. Chevillard, Herr Weingartner, M. Ysaye, Herr Nikisch, Herr Strauss, and Mr. Emil Paur. It may be urged that the very sensitiveness of the Queen's Hall band is due to its being a permanent and well-disciplined force, and that the results obtained by the different conductors are proof of the merit of a body of players accustomed to work as a unit. Very well, then, I will pass to another example. A few years ago Professor Klindworth conducted what some critics persist in calling a scratch orchestra; that is to say, a band which includes some of the best orchestral players in London, drawn from the Richter, Philharmonic, and Queen's Hall orchestras, but is not accustomed to play as a whole for any permanent series of concerts. Professor Klindworth made that orchestra play in Brahms's pianoforte concertos, in Beethoven's "Eroica" symphony, and in some familiar Wagner selections as but few bands have played in London. Again, in December of last year, Herr

Felix Weingartner, after only a few hours' recital, gave us an astonishing performance of Beethoven's seventh symphony, both in execution and in interpretation. A few weeks ago, too, M. Ysaye, with a body of players mainly drawn from the Queen's Hall orchestra, but with enough instrumentalists to upset the balance if the *ensemble* idea has any truth in it, conducted performances of Saint-Saëns's "Jeunesse d'Hercule" symphonic poem and Svendsen's "Zorahayda" which were marvellous in their finish, in their gamut of expression, and in their strength. Now, not only were all these performances extraordinary as far as playing went, but each conductor produced an individual tone from the orchestra. Many will still say this is impossible, for they look on an orchestra as a fixed-tone instrument. It is either good or bad, as a piano is. Slight differences may be made as on a piano, but that must be the limit. It is here, I think, that our scientific understanding of the orchestra fails us.

We must get away from the idea of the individual virtuoso's quality of tone in dealing with an orchestra. The different timbres of the different instruments make a whole effect which is like no single instrument. In a large orchestra, out of thirty-two violins at least half may be playing slightly out of tune (one understands how much the ordinary orchestral violinist plays either sharp or flat by hearing him as a soloist); more than half have indifferent instruments, and in any case produce a different quality of tone, and the volume of tone produced by each of the players is not the same. The amalgam of all these different qualities of tone makes the orchestral violin timbre of the orchestra. It is like nothing else in the world of music, and some enthusiasts have even said that the slight inequalities of each violinist, even his inaccuracies, go to make up the fascination of orchestral violin tone. The same remarks apply, in a lesser degree owing to the dark quality of the timbre, to the violas, cellos, and basses. With the brass and wood-wind much depends on the individual player, and no orchestra can be considered satisfactory that has not fine soloists in each department. What makes the individuality of tone in the case of a virtuoso cannot well be determined. A good deal depends on the instrument, but I have heard distinguished violinists play on instruments other than their own, when strings have broken, and the quality of tone has lost none of its individuality. Probably it is a question of nerve force both in stopping and in bowing. But, as I have already said, we must put the individual virtuoso's quality of tone out of our mind in dealing with orchestral tone. Normally there is no individuality in the quality of the latter. The different qualities of each player and each instrument are equated into an average tone which bears no

resemblance to the tone of the integral parts. It is unindividual. Of course, the proportion of good to bad players makes a difference in the precision of execution and a tonal difference in that there is less fluffiness in the note played by any group of instruments. The effect of good playing is brighter and more intense in timbre. Then the question of good instruments affects quality of tone, but does not add to its individuality. It is here that the conductor comes in. By his insistence on phrasing, on bowing, on reserve of force or the reverse, on his power of obtaining the most delicate pianissimos ranging up the dynamic gamut to the keenest fortissimos, he creates an individual orchestral tone. If he is wanting in will power, or wanting in the ideas which should set his will in motion, he will produce from even the finest strings a dull, level *forte*—the collective, normal, neutral idea of orchestral playing. With the brass and wood-wind there is just as much opening for the conductor's individuality, only here the individual player has more scope, as in solo work his own tone is not blurred by that of other instruments of the same timbre. Then there is the power of obtaining proportion. Some conductors allow their strings to soar away so that in *tutti* the delicate passage work given to the wood-wind goes for nothing; or if he be rather of a charlatan, a conductor may bring out passages, say, for the double basses which will drown his violins. This proper proportion for the musical ideas to be expressed is the real *ensemble* playing of the orchestra, and concerning that *ensemble* I find many erroneous ideas are current.

After the recent concert given by the Hallé orchestra under Dr. Richter, I had a chat with a critic whose opinions I respect. I should add that his sympathies are really towards chamber music. What my opinions are of the Hallé orchestra do not much matter, and in any case I do not wish to say anything which might clash with opinions expressed elsewhere in this number; but I certainly found myself in disagreement with my critic. He waxed enthusiastic over the *ensemble* of the Hallé orchestra. It was absurd, he thought, to speak of orchestras being better or worse, one than the other, in respect of individual players, and it stood to reason that when a band is accustomed to play together the *ensemble* must be perfect. I think there is a fundamental error in that idea. With a string quartet the leader is also the conductor, and not only do his interpretative ideas sway his companions, but his very style of playing and volume and quality of tone give the cue to his collaborators. Then, again, with the string quartet there are only four instruments, and the tone of each consequently remains pure. Each of the instrumentalists has to pay attention to the playing of the others, or a want of proportion will arise, and the fact that there is no conductor gives a responsibility to each member of the quartet which does not exist in an orchestra of modern days. When orchestral music was simple no real conductor in the modern sense was needed. One might reasonably speak of orchestral *ensemble* in such circumstances as a quality which would be heightened by the members of an orchestra continually playing together, just as in string quartets the fact of long association makes more or less for perfection. But in a modern orchestra there is no such automatic *ensemble*. Very few of the orchestral players pay any attention to other parts than their own; indeed, the most intelligent of these artists can give you no just idea of the work done by the orchestra as a whole, with the exception of palpable slips in the solo work of brass or wood-wind. The *ensemble* of the orchestra does not rest with the players themselves, as in a string quartet, therefore no amount of playing together will make the orchestra either better or worse. Everything depends on the conductor. By being obliged to rely on their conductors our modern orchestral players are trained from the beginning to render up their individuality, and the better trained an orchestra is the quicker does it respond to its conductor's wishes. Here in London we have seen, as already pointed out, how soon a strange director of the orchestra can impress his individuality on it. Evidently it is not a matter of long association or of the continual playing of an orchestra as an organic unit. This permanency certainly makes the

work of a conductor easier, and it allows him to give the fullest expression to his individuality with the least expenditure of will power. On the other hand, it has drawbacks, since the players, accustomed to their conductor's idiosyncrasies, are apt to exaggerate them if he be one of those men whose moods are uniform and may be relied upon to give the same kind of interpretation of the same work each time it is included in a programme. I do not wish to convey the impression that a permanent orchestra is not a good thing. It has many practical advantages, and if its conductor be sufficiently in sympathy with all styles of music, so that the band does not grow sleepy, it has also artistic advantages. The practical advantages are that a permanent orchestra is cheaper, and, if managed as in Germany, has time for adequate rehearsals; but I do think that a deal of cant is written and spoken of the perfection of *ensemble* to be obtained from an orchestra that is always playing under one conductor. It is much more important that each individual member of an orchestra should be as skilful a player and as good a musician as possible, and that in the matter of quality of tone the individual instrumentalists should be the best obtainable. Then, given a great conductor, the *ensemble* will take care of itself, and, as proved over and over again in London, it is easy enough for that great conductor to obtain the precise effects he desires in a very short space of time. Apart from quality of tone and skilfulness of execution, an orchestra is just what its conductor makes it, and if he were mediocre the band might play together until Doomsday without achieving any real artistic *ensemble*.

EDWARD A. BAUGHAN.

GIUSEPPE BUONAMICI.

THE recent publication of Buonamici's "Art of Scale Playing" makes some little biographical notice of this master a timely and welcome addition to our columns.

Giuseppe Buonamici was born in Florence on February 12th, 1846, and, showing special talent for music in early years, the attention of Madame Hillebrand (at that time Madame Laussot, who has done so much for music in Florence and been so intimately associated with the school of Liszt, Wagner, and Bülow) was drawn to him. He received his early instruction in, and chief impetus to, music from that energetic and far-sighted woman. When the time was ripe for further developments, he placed himself, on her strong recommendation, under the tender mercies of Bülow, then artistic director of the newly started Munich Conservatorium. Here he went through the mill of hard, steady work under that most indefatigable of masters, remaining as student there from 1868 to 1870. In the latter year, Bülow having relinquished his post at the Conservatorium, Buonamici succeeded him as master there, thus passing without intermission from the humbler position of student to the honourable one of teacher.

A pretty story is told of him on his first interview with Bülow. Two other men were present; but Buonamici, being at once desired to sit down and play, had not time to learn who they were. He had brought Liszt's transcription of "Rigoletto" * as his *cheval de bataille*, and when he had played it he was much complimented by both Bülow's visitors,

* By a curious coincidence this same piece was chosen by the present writer as the first to play to Buonamici when she went to study there with him a few years later.

to whom he was then presented. One was the genial composer Peter Cornelius (at that time one of the professors at the Conservatorium) and the other was—Franz Liszt! Buonamici felt much astonished and rather disconcerted when he found that he had been playing the "Rigoletto" transcription before its author.

Just on the brink of success, with the prospect of a brilliant and distinguished future as pianist within his very grasp, Buonamici had the misfortune (which, alas! happens to so many intending pianists, but of which the world knows little, since if they fail, they fail, and we hear of them no more) to over-practise and injure one of his hands. An undecided period followed; there were days when he could hardly venture to illustrate at all to his pupils, and other days when, the hand permitting, flashes of latent genius burst forth that made his lessons a memory never to be forgotten.

From Munich he returned in 1874 to his native Florence, which has been his home ever since. He has been fully occupied there with his highly prized lessons (for he is surely an exception to the saying concerning the prophet in his own country), and, more recently, with the editing of many standard works. His pen has been most prolific in this branch of his profession; and, amongst others, may be named his edition of Bach's smaller Preludes and Fugues, and Inventions; a preparatory school for Bach's forty-eight Preludes and Fugues; his edition of Bertini's Studies, intended as a preparation for Bülow's edition of Cramer's Studies; his edition of Clementi's "Gradus ad Parnassum"; the "Biblioteca del Pianista," published by Ricordi of Milan; volumes of Clementi, Schubert, Handel, Scarlatti, Weber, etc.; a collection of the most difficult passages from the Beethoven Sonatas, intended to serve as daily studies; the "Arte di studiare le Scale" mentioned above; and the Beethoven Sonatas themselves, which are now appearing.

He has not occupied himself to any considerable extent with original writing; but special mention should be made of his transcriptions of some songs by Mackenzie; these songs, both in their original form and in their pianoforte dress, are exquisite, although as instrumental pieces many of them require the hand of a master to interpret them.

Buonamici has varied pedagogic life by occasional concert tours, and has paid five visits to England. He came over for the first time immediately after Liszt's famous visit in 1886, when he made his first appearance at St. James's Hall, on which occasion he played the solo part in Beethoven's "Choral Fantasia." During the same season he gave a recital at Prince's Hall, with the co-operation of Mr. Frits Hartvigson and the late Walter Bache. During his following visits he again gave recitals at Prince's Hall; and in 1890 he played Beethoven's "Emperor" concerto at the Philharmonic.

He played before our late Queen during her visits to Florence, and also before Queen Margherita of Italy; and by King Humbert he was decorated with the order of "Chevalier" of the "Corona Italia," an honour which is reserved for Italy's most distinguished sons, whether in the service of the Government, or in science, literature, or art.

As pianist and teacher he belongs to the progressive school of piano playing, as is only natural in a man who came so closely under the influence of Bülow (and, through him, of Liszt).

He is gifted with talents of a very high order—above all, with a touch that was hardly surpassed by Rubinstein himself.

His eldest son is already devoted to the same profession, which he is pursuing in America. CONSTANCE BACHE.

CURIOSITIES OF MUSICAL ETYMOLOGY.

By CHRISTINA STRUTHERS, MUS.B. EDIN.

How many of us regard the terms and signs of musical notation as mere arbitrary arabesques and hieroglyphics, to which, perhaps after infinite travail, we succeed in attaching a meaning, while in reality most of them are nothing if not significant, each being in itself the key to a whole history if we would but turn it!

Sometimes we may shelter our own shortcomings successfully behind those of the musical dictionaries and text-books, which often do not trouble to go back to origins, or, if they do, occasionally draw more freely upon the imagination than is fair in such circumstances. How many misunderstandings would be saved if all lexicographers and historians could be subjected to a trial by ordeal and made to utter some such adaptation of the old English formula, "May these words choke me if I lie!" To take a couple of quaint examples from the good old times when text-books were scarcer and critics less curious than they are to-day. The famous Playford, in his "Breve Introduction to the Skill of Musick for Song and Viall," of 1654, would have us believe that the viol-dagamba was so called "because the Musick thereon is play'd from the Rules of the Gamut, and not as the Lyra-Viol, which is by Letters, or Tablature"—intent on a home-made explanation, and ignoring the fact that *gamut* and *gamba* have nothing whatever to do with one another. *Gamba* is, of course, the Italian word for "leg," and this member of the viol family was so named because it was supported between the knees in playing. Again, Dr. Thomas Busby, in his "Grammar of Music," of 1786, introduces a pretty fancy about the derivation of "melody": ". . . . Being but a deflection of the Greek word *melos*, derived from *meli*, honey; its true signification is 'sweetness of tones.'"

But, indeed, the farther off we go from the origins of words, the nearer we seem to get to the truth about them. Let us take some at random, and investigate first the term "tone"—a word which may fairly be assumed to be one of the oldest in musical terminology, and of which few of the musical dictionaries deign to give the derivation. Brossard, however, in his of 1703, tells us that "tone" "*veut dire proprement tonnerre*," but that in music it is what the Greeks call *tonos*. What his authority is for *proprement* Brossard does not vouchsafe to say. Coming to more stable ground, we find from Skeat that "tone" comes from the "Greek *tonos*, a thing stretched; a rope, sinew, tone, note; from the sound of a stretched string," and is thus a simple and beautiful onomatopoeia, as anyone can verify for himself by experimenting with a stretched string. So, although the word may not be as old as thunder and the hills, it can boast at least a highly respectable antiquity. Nowadays "tone" has, besides its original sense of sound—that is, of musical sound in general—these other limited meanings:—

1. Sound specialized as to pitch—a high tone, a low tone, etc.
2. Sound specialized as to quality, character—a rich tone, a piercing tone, etc.
3. The interval of a major second.
4. A mode (in general), in European music before the seventeenth century.
5. The transposing scales in particular.

The words formed from "tone" with one or other of its meanings mostly speak for themselves: "Tonic," the tone *par excellence*, the centre of gravity of the musical system, the parent tone from which all the others derive their characteristics, and to which all tend directly or indirectly; "tonality," in general, any system of tones, more properly that system which centres round a tonic; "monotone"; "barytone" (Greek *barys*, "deep"); "semitone"; and so on.

Why a succession of tones of graduated pitch should come to be called a "scale" needs no explanation. Why "gamut," is far from obvious, and involves so complicated

a history that present space compels the attempt to force the most salient facts into a nutshell. The word "gamut," then, is a figure of speech—a synecdoche, a describing of a whole by a part. This part is a combination of *gamma* and *ut*, two important note names in one of the scale systems of the early Middle Ages. *Gamma* was our note *g* (the lowest line of our bass staff), which was the lowest note, theoretically, of the compass of that time; and the whole musical compass was called simply after its lowest note, the *gamma*. Hence the French word *gamme* for "scale." But at the period in question the compass was divided, not as now into octave scales, starting from any note, but into scales of six notes, called hexachords, and starting only from the available *gs*, *cs*, and *fs*. And the notes of the hexachords were not sung to their alphabetical names, but always to the syllables *ut*, *re*, *mi*, *fa*, *sol*, *la*. Thus the lowest note of all was called *gamma-ut*—*gamma* in its alphabetical right, *ut* as the first note of a hexachord. In England this became "gamut," for long our general name for the scale, and applied also to the note *g* in particular.

The names given in modern theory to the degrees of the scale offer some points of interest. "Tonic" has already been touched upon. "Dominant" seems plain enough: after the tonic it is the most important degree, and is so because it bears the chord which with the tonic defines the key. Thus the fifth degree is dominant from an harmonic point of view. But the term was in use before the days of harmony, or at least long before the present harmonic system came into being, and had a purely melodic significance. The dominant was one of the notes of the old ecclesiastical modes, the note most often used, the so-called "reciting-note"; it was one of the notes by which a mode was recognised, and while generally the fifth degree, it was not so in all the modes. To continue in order of merit, why do we call the fourth degree the subdominant? Some of us have one reason, others another. "The subdominant is the note lying under the dominant." Undoubtedly. But again, "the subdominant is the underdominant" (that is, the dominant under the tonic). The truth of this definition lies deeper, and bears bringing out. Whichever may have been the original meaning, the second definition indicates the important tonal function of the chord on the fourth degree. An argument in favour of the second view is furnished by the name of another degree, the submediant; the third degree, the mediant, is the note midway between the tonic and its upper dominant; and correspondingly the sixth degree, the submediant, is that midway between the tonic and its underdominant. Rousseau, who held to the first given definition, consistently calls the second degree (our supertonic) the submediant, and the sixth degree the superdominant. And other theorists have used still different names, but to record them would only be confusing.

The difficulty is, indeed, rather to cite any musical terms that cannot either suggest interesting theoretical problems or disclose a biography full of event more or less stirring. Think only of the ready-made-looking staff, with its picturesque burden of clefs, notes, accidentals, ledger-lines, etc., which modern iconoclasts would fain abolish in favour of individual inventions, hoping thereby to open up a royal road to the learning of music; arguing, "Why do we go on calling our longest note (*sic*) a semibreve? Why not be rational and talk of whole, half, and quarter, etc., notes, as the Germans and Americans do?" This nomenclature is certainly as useful as it is uninteresting, and if used to supplement the other, nothing could be said against it and much for it. But the word "semibreve" cannot but point to the fact that there was, or rather is, such a thing as a "breve"; and that again to the further fact that there must once have been a "long," and so forth. And it will not be seriously disputed that these and their kindred are facts worth pointing to. "For who can understand any phenomenon unless he fully comprehends the course of its development?"

WAGNER AS A POET.

THE great triumphs of Wagner as a musician have somewhat obscured his reputation as a poet, but when we consider his manifold achievements as a librettist we are, I think, justified in claiming for the composer no slight distinction as a poet. Wagner himself has done little to make his poetical abilities known to us. His own autobiographical sketch written in 1842 has often been quoted, but it relates chiefly to his active life, and begins at the age of nine years, when he entered the Kreuzschule at Dresden, where his parents were then living. He took lessons on the pianoforte, but his teacher could not persuade him to practise, and eventually gave him up as hopeless. Wagner, later in life, said, "My Dresden master was right; I shall never be a pianist." But even as a boy he had an ambition to be a poet, and having acquired a little English, he began to study Shakespeare. An astounding tragedy was the result, combining the most serious passages of "Hamlet" and "King Lear." Forty-two of the characters were killed off ere the conclusion of the piece, and, like Heine in his "Ratcliffe," he completed the tragedy by bringing on his characters as ghosts. He was eleven years of age at that period; he saw a performance of Goethe's "Egmont" with the incidental music of Beethoven, and although quite ignorant of all rules of composition, he wrote incidental music to his own tragedy. Beethoven seems to have inspired him as a young man, for Heinrich Dorn writes in 1832, "I doubt whether there ever was a young musician so familiar with the works of Beethoven as Wagner was at eighteen. He made copies of the great master's scores. He went to bed with the sonatas, and rose in the morning with the quartets. He sang the songs of Beethoven, and whistled his solos." Acquiring musical knowledge in this crude way, Wagner obtained a post as conductor of a small operatic troupe at Magdeburg, and in 1839, having gained some experience, we next hear of him at Riga, married to an actress, very short of cash, and altogether disgusted with his worldly prospects. But from the earliest days he was resolute, and his poetical ideas led to the composition of his first important opera. Reading Bulwer's novel "Rienzi" he resolved to turn it into an operatic libretto. He set out for Paris with the hope of getting "Rienzi" produced there, and went by sea, the voyage leading to his next poetical venture, the libretto of "The Flying Dutchman," a masterpiece of its kind. Being in London for a short time, he saw the crude play of "The Flying Dutchman" at the Adelphi, and conceived the beautiful idea of making the salvation of a doomed hero dependent on a woman's love. How admirably he blended the incidents in the opera all who have witnessed it must agree. Meanwhile he had met with success. His "Rienzi" was performed at Dresden in October, 1842. It was first produced in England in 1849. Wagner's admirers no longer admit any merit in "Rienzi," but the music of the peace-messengers and the prayers are worthy of high praise even now. The libretto of "The Flying Dutchman," begun in a hopeless mood, was also important as evolving the central idea of the "Nibelungs' Ring," afterwards worked out so grandly and performed in its entirety at Bayreuth in 1876 under the direction of Dr. Hans Richter. Another libretto, that of "Lohengrin," will always give a splendid idea of Wagner's poetical gifts and imagination. First performed under Liszt, in 1850, at Weimar, the composer felt disappointed with it as an opera, but was cheered by Liszt, who had a high opinion of the work. His conception of the old mythical legend was masterly, and the work has become the most popular of any of his compositions ever since it was given at Covent Garden in May, 1875, and by the Carl Rosa Company at Her Majesty's Theatre in 1880. It was during an enforced exile in Switzerland that Wagner replied to those attacks of the German press which roused him to the bitterest hostility. His famous work, "Oper und Drama," was written at Zürich in 1850. In examining his poetical works, it must be remembered that Wagner

discarded rhyme as useless to the composer. In other operatic libretti, the jingle of rhythm is a prominent feature. In Wagner's pamphlet on Beethoven, published in 1870, the composer refers to this subject, and explains his own theory of poetical composition.

The poetical feeling of Wagner in actual life was never more prominently shown than in his oration on Weber at the grave of that composer when his mortal remains were transferred from London to Dresden, where Wagner was capellmeister. At the conclusion of his farewell speech, the following passage was much admired:—

"There never was a more German composer than thou; in whatever distant realms of fancy thy genius bore thee, it remained bound by a thousand tender links to the hearts of the German people with whom it smiled or wept like a believing child listening to the legends and fairy tales of the Fatherland. It was thy manly spirit, like a guardian angel keeping it pure and chaste. Till death didst thou preserve that supreme virtue. Thou couldst never sacrifice or alienate this beautiful inheritance of thy German origin. Behold the Briton does thee justice, the Frenchman admires thee, but only the German can love thee. Thou art his own, a bright day in his life, a drop of his blood, a particle of his very heart."

Referring to Wagner's "Nibelungs' Ring" it may perhaps be unknown to many that a grand opera was written on that subject by Heinrich Dorn, a native of Königsberg, who composed several operas, "Der Schöffe von Paris," "Das Banner von England," "Die Bettlerin," etc., but this work was utterly destitute of poetical feeling, its only merit being a certain picturesqueness. It has not been performed for seventy years. J. VEREY.

MUSICAL EVENTS IN PARIS.

ON February 15th the Concert du Conservatoire produced César Franck's symphony in D minor. The greatest misfortune of celebrated composers has always been, and will always be, the publication or the public production of every bit of written note-paper found after they have passed away; that is to say, when they can no longer protect their artistic reputation against invading human speculation on the one side and exaggerated admiration on the other.

But not every work of a genius can reflect genuine inspiration. There are moments in life when even a genius, being psychologically indisposed, produces work lacking his habitual stamp. No doubt, therefore, that the actual symphony, published after César Franck's death, was not considered one of his best products by the composer himself. It certainly will not bear comparison with the powerful conceptions of "Ruth" and "Les Béatitudes," two celebrated great works of the same author, not to speak of his instrumental *musique de chambre*, as well as his numberless songs, especially "La Procession," "Lied," and "Le Mariage des Roses," considered masterpieces of their kind.

The reproduction of the two numbers from Wagner's "Flying Dutchman," namely, the spinners' and the sailors' choruses, could have been spared at this concert. They have been too much heard, and do not at all represent Wagner's peculiarities; any other good composer could have written them. Why does not the Société du Conservatoire revive some beautiful examples of the old French school left by Méhul, Lesueur, Cherubini, and others?

On the same occasion Beethoven's concerto was splendidly played by M. Cosset, a violinist of great power and perfection, but wanting the personal *cachet*, the individuality which alone ranks an artist in the highest class. Interesting features of the programme were two *capella* choruses, the one by Michael Haydn (brother of Haydn the Great), "Tenebrae factae sunt," the other by Schumann, "Ferne les yeux"—both well executed. The interesting programme closed with the virile and noble *overture* from the opera "Arteveld," by Ernest Guiraud, an eminent French composer, born at New Orleans in 1837, who died in Paris 1892.

The most important event at the Opéra Comique during the month of February was the *reprise* of Verdi's "Traviata" on Thursday, the 12th. The theatre was crowded to suffocation, proving the powerful attraction still exercised upon the public by this melodious and pathetic opera. The success was enthusiastic, and we may say that it was due more to the intrinsic merit of the music than to its vocal and histrionic renderings. Certainly there are some feeble points in the score of the "Traviata," not only within the musical forms of the single numbers, but also in the orchestral accompaniment. There are, however, deficiencies to be met with in every work belonging to a past period of musical evolution, and they arise partially from the caprices of fashion. Nevertheless, such numbers as the duet between Violetta and Alfredo's father; the heartrending farewell between Violetta and Alfredo; the skilful gaming scene, with the interpolated crying phrase of Violetta, "Pietà, mio dio," and the wonderful following *crescendo* of the *ensemble* piece; the affecting prelude of the last act, awaking the presentiment of the approaching tragical end; and the last scene, are undoubtedly inspirations of the highest order, and they will be appreciated by many coming generations because they express the true pathos of human passion. Mlle. Garden's Violetta, lacking brilliancy in the first act, finds compensation in her natural unaffected pathos throughout the rest of the opera. Her singing, although not technically perfect, is animated and fluent, and her voice tells well. Her acting is more impressive and natural than histrionically fair. M. Beyle, Alfredo, endowed with a fine tenor voice, sings correctly; but, unfortunately, his figure is rather unexpressive for a lover, and his acting awkward. M. Fugère as Germont, father of Alfredo, I am sorry to state, is quite out of his element. His baritone voice is not strong enough for the part, and in his acting he shows a false conception of it. Deprived of the fantastic effect lent to actors by old historical costumes, being dressed in modern fashion, both the tenor and Fugère look clumsy, and disturb the illusion indispensable to theatrical fictions.

The orchestra and chorus play and sing *con amore*, and the *mise-en-scène*, restored to the period of the "Dame aux Camélias," is splendid. "Traviata" is a big success, and will remain a long time on the *répertoire*.

Indeed, the unparalleled activity of M. Carré makes the Opéra Comique every day more attractive. Whilst producing a great number of new works, opening the path of glory to young talents, he does not neglect the old classical French *répertoire*. So we had on February 16th a *reprise* of "Iphigénie en Tauride," of Gluck, with Mme. Rosa Caron as the heroine and M. Cossira as Pylade. The music of Gluck, so true, so clear, and at the same time so theoretically classic, appears as a revelation to the present generation, led astray by the actual transitive confusion of style and form, and the public feels the purest aesthetic delight on hearing it. Mme. Caron, who has never had a strong voice, has now, we can say, only a shadow of it; but through her wonderful diction and her plastic acting she imparts the most intense expression to her beautiful part. M. Cossira, Pylade, of whom I have already spoken advantageously as an opera singer in my letter of December last, has once more proved to be an excellent artist for the stage, but not for the concert room. M. Dufranne is an excellent Oreste, both as singer and actor. Orchestra and *mise-en-scène* are first-rate. It is a pity that "Iphigénie" cannot be given for more than five nights, owing to the departure of M. Cossira. In the meantime M. Carré has restored the charming "Toreador" of Adolphe Adam to the *répertoire*, and is preparing "La Reine Fiammette," a new opera, words by Catulle Mendès, music by Xavier Leroux. He has also accepted the opera "Manru" of Paderewski, which was received in Dresden with so much enthusiasm last fall. The French adaptation of it is by Catulle Mendès, under the title of "Roumanela." "Mugnette," a new opera by C. Carré and G. Hartmann, music by M. Missa, is also in rehearsal. M. Albert Carré, an indefatigable manager, having heard in Germany the successful opera "L'homme de l'Evangile," by M. Kienzl, acquired it at once, and will

produce it next season, translated into French by M. Louis Schneider.

The hundredth performance of "La Bohème," by Puccini, took place in brilliant style on Wednesday, March 4th, at the Opéra Comique. Of course, the Italian Ambassador, as well as the select part of the Italian colony, joined in a splendid demonstration on the occasion. The latter, as well as many French admirers of Puccini, prepared a grand banquet in honour of the genial composer. Unfortunately, a sad telegram arrived at the last moment telling that Puccini, by an automobile accident, had broken his right leg. The disappointment was great, and many telegrams were sent to the eminent artist. According to the last news Puccini is doing well.

At the Grand Opéra M. Reyher has attracted the whole attention of the clever manager, M. Gailhard, during the last six weeks.

Ernest Reyher, born in Marseilles on December 1st, 1823, will complete his eightieth year on December 1st next. M. Gailhard, wishing to solemnize this event in a manner worthy of the celebrated composer, had set apart the first week of March for performance of three of his best operas, namely, "Sigurd," "Salammbô," and "La Statue." So the first week of March had been baptised *La Semaine Reyher*. The "Statue" having never been on the *répertoire* of the Grand Opéra, M. Gailhard has spared neither trouble nor expense to reproduce it in the best possible manner. "Salammbô" was already on the current *répertoire*, but "Sigurd" has been studied anew, with the following powerful cast:—Jean de Reszke, Sigurd; Mdlle. Bréval, Brunnehilde; Mme. Demougeot, Hilda; Mdlle. Soyer, Uta; M. Noté, Gunther; and the small parts all well filled. The first night of "Sigurd" had to precede the *Semaine Reyher*, and was fixed for Friday, February 27th; but Jean de Reszke took cold, and was not only prevented from singing "Sigurd" on that night, but was obliged to take leave for a fortnight, and has gone to the South of France to get rid of his influenza. A new tenor, M. Garray, who had already made his *début*—in "Tannhäuser" on February 13th—replaced him as Sigurd. Being a beginner, although possessing a good voice and some disposition for acting, M. Garray did not respond to the expectation of the public. However, the *Semaine Reyher* began brilliantly with "Salammbô" on Monday, March 2nd, and the splendid singing and acting of both Mdlle. Bréval (Salammbô) and M. Rousselière (Mattio), well seconded by MM. Noté, Lafitte, and others, gave to the reproduction of this magnificent work the stamp of a real musical event. The second performance of "Sigurd," settled for Wednesday, March 4th, did not take place. Mdlle. Bréval, who, although not well, sang "Salammbô" on the preceding Monday, was absolutely unable to appear as Brunnehilde on that night, when the always welcome "Faust" replaced "Sigurd." We hear that M. Gailhard, in consequence of this involuntary change of the *répertoire*, will transform the *Semaine Reyher* into *Le mois Reyher* alternating with the three operas during the whole month of March.

The first reproduction of the "Statue" took place on Friday, March 6th, and was received with great enthusiasm. In my opinion, the actual "Statue" at the Grand Opéra is no longer the "Statue" as I heard when produced in 1861. Presented as an *opéra comique*, it made at the time a great sensation, owing to the poetic inspiration and the fantastic colour of the dream it represented. Now it may be called an *opéra féerie*, amplified with recitatives and overcharged with a too long ballet, so that the harmony between the essential elements is nearly broken, not every situation being able to support the modifications imposed on it. Undoubtedly it is always imprudent to retouch a successful work in order to enlarge some parts of it. Certainly the charming melodic ideas have not lost their primitive attractiveness, but they no longer present the original character of intimacy. To sum up the effect produced by the *reprise* of the "Statue," we can say that it was a brilliant success.

The part of the magician Amgiad is capably sung and acted by M. Delmas. Mme. Aino Ackté realizes the chaste

type of Margyane, and M. Affre is excellent in song and acting as the enamoured Sélim. M. Bartet shows a capital *vis-comica* in the secondary rôle of the rich and grotesque Kaloum-Barouch, and M. Lafitte makes the best of the small part of Mouck. The success of the ballet was deservedly due to Mdlles. Torri, Lobstein, and Piodi. Orchestra and chorus went very well. It was an interesting performance in every respect, and the public expressed their admiration for the great veteran of the French composers by enthusiastic demonstrations. The chronological dates of the three operas spoken of are as follow—"La Statue" was produced for the first time on April 11th, 1861, at the Théâtre Lyrique in Paris; "Sigurd" was performed first at the Théâtre de la Monnaie in Brussels in 1884, afterwards at the Grand Théâtre, Lyon, in January, 1885, and lastly at the Grand Opéra, Paris, on June 5th of the same year; "Salammbô" came out on February 10th, 1890, at the Théâtre de la Monnaie, and on May 16th, 1892, was presented at the Grand Opéra, Paris.

In December next the town of Grenoble will celebrate the centenary of Hector Berlioz's birthday (December 11th, 1803–1903). Previously to the centenary the committee, under the presidency of M. Jules de Begliés, President of the Tribunal of Commerce in that city, will hold a *grand concours musical* from August 11th to August 17th, 1903. The *prefet* of the *département* has accepted the presidency of honour for the festivities, and the President of the Tribunal, the General Governor, the Rector of the University, and the Mayor of Grenoble have been appointed members of the committee. The Institut de France will be represented by some of its members, and very probably the President of the Republic will honour the centenary with his presence.

S. MARCHESI.

Correspondence.

CHROMATIC HARMONY.

MR. HENRY DAVEY writes with regard to a statement made by Professor Prout in the concluding portion of his paper on "Chromatic Harmony" published in our last issue. It is as follows:—"One of the earliest chromatic chords introduced by the composers of the seventeenth century was the chord *c* of the augmented sixth." Mr. Davey says:—

"Permit me to point out that this chord was used earlier—in Byrd's 'Cantiones Sacrae' (1589) and also in Viadana's Mass 'Cantabo Domine' (1596)."

These references to earlier use of the chord are interesting. The learned Professor, however, merely meant "one of the earliest chords to be found in the music of the seventeenth century."

OUR MUSIC PAGES.

We have selected for this month the "Berceuse" for violin with pianoforte accompaniment by Beatrice Parkyns, a little piece of rare charm and simplicity. Already the two introductory bars for pianoforte create a feeling of something pleasant and soothing to come, and immediately afterwards the violin (*con sordino*) enters with a delightfully graceful, melodious phrase: a second of broader character is presented, and then effective return is made to the former one. The piece ends with a soft, delicate coda. There are two kinds of "pianoforte accompaniment" to violin pieces. In the one a very humble position is assigned to the pianist, while in the other he feels, as here, that he has a grateful part to play.

Reviews of New Music and New Editions.

The Art of Studying the Scales on the Pianoforte. By GIUSEPPE BUONAMICI. (Edition No. 9884; price, net, 4s.) London: Augener & Co.

SUCH is the unpretentious title to a work of solid value. To the musician in general, and to the pianoforte teacher in particular, this little volume is to be recommended both for its own intrinsic worth, and also as being a *multum in parvo*. Within the comparatively small space of sixty-eight pages we obtain an exhaustive compendium of the possibilities of the scale. There is no mere book-making here; no writing out of pages upon pages of exercises which have a tendency to stupefy rather than stimulate the pupil. Here there is not a note or a word that is superfluous. Starting with the scales in the simple fingering of our childish days, we pass, on the seventh page, to the more complex but particularly necessary fingering of all the scales on the pattern of that of C major. To this follow scales in similar and contrary motion, mixed; on page 13 scales with hands crossed; on page 14 we have different rhythms in the two hands simultaneously; while on page 19 come scales with alternate hands. Similar exercises are now given or intimated for the scales in double notes—thirds, sixths, and octaves; varying rhythms; varying fingerings according to whether they be for *staccato* or *legato* touch; alternation of hands, etc. On page 30 follows an interesting exercise on *glissando*. The chromatic scale, simple and double, is similarly treated, as far as its peculiarities allow of this; and, after forty-five pages have been devoted to the explanation of all the above, there comes a most useful appendix, showing precisely *how* the preparatory exercises—notably that of the turning under of the thumb—should be practised. It is not too much to say that the student who has gone through the whole of this book with his eyes wide open, and has practised the studies *in the spirit of the author*, should be able to play anything he puts his mind to—i.e. when he has added to them a study of *arpeggi*, of which the present volume does not treat. Signor Giuseppe Buonamici, whose editions of Bertini's "Studies" and Clementi's "Gradus ad Parnassum" are already well known here, gives himself a very modest place in the authorship of this volume. As he says in the preface, it emanates from Hans von Bülow, who had the intention, though not the time, to bring out such a work himself. We therefore owe the more to Signor Buonamici that he has undertaken this, and the work has an additional value from the knowledge that what Bülow planned has been so ably carried out by Bülow's pupil. C. B.

Dances Humoresques, Op. 12. No. 1, Polonaise; No. 2, Valse; No. 3, Mazurka; No. 4, Cracovienne; No. 5, Mazurka; and No. 6, Cosaque fantastique. (Edition Nos. 9354A, 9354B, 9354C, 9354D, 9354E, and 9354F; price each, net, 1s. 6d.) London: Augener & Co.

DANCE music in itself, by reason merely of its rhythmic quality, pleases the ear; but in that which is before us there are many other qualities which go to the making of attractive pieces: dainty melodies, skilful harmonies, an eminently pleasing style of writing, and, last though not least, a certain humour—for the epithet of the general title is no misnomer—which imparts life and therefore helps to sustain interest. It must not for a moment be supposed that these pieces are of a light drawing-room order. There is a lot of work in them—work for the fingers and also for the mind. At the same time there is nothing beyond the means of ordinary pianists. In No. 1, Polonaise, rhythm is deftly handled; in the middle section it undergoes a slight and effective transformation. No. 2, Valse, is particularly light and piquant; there are in it harmonic progressions which would have astonished theorists of the old school. Berlioz, in his "Mémoires," tells of Cherubini,

who rather approved of some bold progressions in a piece put before him, but felt that he must follow laws handed down from the past and condemn what he personally liked. But we now live in an age in which a reasonably trained ear is generally considered the final court of appeal. The two Mazurkas, Nos. 3 and 5, are tasty; and, moreover, the easiest of the set of pieces. The Cracovienne is spirited; while the Cosaque fantastique is specially brilliant, though without a trace of the commonplace.

Musical Pastime. Short Pieces for the Pianoforte, by EDMONDSTOUNE DUNCAN, Op. 60. No. 7, "The Squirrel" and No. 8, "Gipsy March." London: Augener & Co.

A SQUIRREL is rapid in its movements; hence the first piece is naturally marked "Quickly." It is clever and taking, and in the short middle section the composer passes unexpectedly to a remote key, and though the latter lasts but for a moment the sudden change offers strong contrast to the prevailing key. The March has character and charm; with very simple means much, indeed, is effected. The earlier numbers of this engaging series have already been noticed in these columns

Buch der Lieder: Songs without Words, for the Pianoforte, by ROBERT VOLKMANN, Op. 17. Revised, phrased, and fingered by O. THÜMER. (Edition No. 6617; price, net, 1s. 6d.) London: Augener & Co.

VOLKMANN, whom Dr. Riemann regards as one of the most eminent of modern composers, wrote much for the pianoforte. Like his friend Schumann, he loved to confide his secret joys and sorrows to the household instrument. In the "Book of Songs" before us lies music full of skill and character. The influence of Mendelssohn, also that of Schumann, is to be found, and strange indeed would it be not to meet with it. But there is also individuality strong enough to prevent one regarding the composer as a mere imitator of those masters. His music is essentially romantic, and, although there is nothing commonplace, the style is particularly clear and the writing grateful to the performer, so that it is bound to meet with favour at the hands of many who find Schumann's pianoforte music for the most part beyond their reach. All nine numbers in the "Book" differ in mood and manner. Mr. Thümer proves, as usual, a careful editor.

Moorish Tone-Pictures, by S. COLERIDGE-TAYLOR, Op. 19. No. 1, "Andalla." London: Augener & Co.

THE composer of the "Scenes from Hiawatha" revels in characteristic rhythms, while in the art of harmonic colouring he is most successful. In this first of two tone-pictures both these features are strongly represented. The mixture of duple and triple measures in the introductory section is of excellent effect. The fantastic little semi-quaver figure which accompanies the graceful theme in E minor sets off the latter to advantage. The romantic character of the piece is well kept up, and one of the means by which this is brought about is modulation. The piece begins in major, followed by the principal theme in minor, and then come rapid but skilfully contrived changes, the enharmonic return to the key of E major being delicately and skilfully managed. The companion piece, "Zarifa," is equally interesting.

May Memories (Wie einst im Mai), for the Pianoforte, by AUGUST NÖLCK, Op. 89. London: Augener & Co.

THIS is a piece full of cheerful, refined melody, just of the kind, in fact, suggested by the title. The principal theme is presented at first with a simple yet tasteful accompaniment; later on it appears in more ornamental form. Although the writing for the instrument may be termed easy, there are one or two passages in which the performer will find that the composer has given the fingers a little more work than one usually finds in pieces of a light order, such as the present one.

Octave Study, for the Pianoforte, by GÉZA HORVÁTH. London: Augener & Co.

Of octave exercises—and good ones too—there is no lack. The title "Study," however, implies that in writing this piece the composer had a poetical as well as a practical aim. As regards the latter it is of distinct value, while in the music itself there is both character and breadth.

Miniatures. A Collection of Pieces (without octave extension), arranged for the Pianoforte by ARTHUR PEARSON. London: Charles Woolhouse.

PLAYERS who stretch an octave can with difficulty conceive the trouble which a passage in octaves, or octave chords, causes to those who have not that power; they have, of course, experienced the same difficulty themselves, but, as with bodily pain, so was it soon forgotten. This collection, therefore, of pieces will serve a useful purpose. It includes well-known and attractive music, such as Kirchner's "Gavotte de la Reine," Haakman's "Resignation," Beaumont's "Tommy Atkins," and Oldham's "In Olden Times." Merely taking away the unstretchable octave notes is not sufficient; if it were so, anyone could do that for himself. The notes of octave chords minus the octave have often to be differently arranged, and to matters of this kind Mr. Pearson has carefully attended.

Berceuse, for Violin with Pianoforte accompaniment, by JOHN IRELAND. London: Augener & Co.

THIS is a taking composition. The melody is of original cast, while in the accompaniment—not at all conventional—there is rhythmic variety, and there are also some interesting harmonies. The *Berceuse* is not long and not difficult to play, and it will certainly please all whose taste is not confined to music based exclusively on tonic and dominant harmonies, such as we find in some simple pieces.

Three Pieces for Violin with Pianoforte Accompaniment, by CLAUD H. HILL. No. 1, Prelude; 2, Allegretto; and 3, Gavotte. London: Augener & Co.

THE Prelude consists of only twenty-eight bars, and yet within that small space the composer manages to include a characteristic theme, slight development, modulation, and an effective coda; the music, though easy—the key is C major—is thoughtful and interesting. The Allegretto opens with a light, tripping section, followed by one which both as regards key and rhythm offers necessary contrast. It is not always easy to avoid a certain jerkiness in trying after contrast, but here the few bars leading from the one to the other section quietly prepare the mind for the change. The third number is a Gavotte of quaint character, and yet there are manifest signs of modernity about it; in other words, it is not mere imitation of the past. The piece requires careful phrasing and refined playing.

Larghetto and Allegretto for Violoncello with Orchestral accompaniment, by A. C. MACKENZIE, Op. 10. (Full score, Edition No. 7718a; net, 5s. Orchestral parts, Edition No. 7718b; net, 7s. 6d. Violoncello with Pianoforte accompaniment, Edition No. 7718c; net, 2s.) London: Augener & Co.

OF interesting 'cello solos with orchestral accompaniment the number is not large, so that the one now under notice ought to have no difficulty in making its way. An introductory adagio, consisting of an impassioned recitative for the solo instrument, with support of the strings, precedes the *Larghetto*. A broad expressive melody is then heard, after which a quiet transitional passage wherein strings and woodwind alternately lead apparently to the dominant key; but the first theme returns, and then after a cadenza comes the Allegretto, based on a theme characterized by decision and also sprightliness. After a time come a *decrescendo*, *ritardando*, and a *lunga pausa*, and then with modified opening the

Larghetto theme returns, the movement ending peacefully. The orchestration throughout is most delicate.

Cantilène, for Organ and Violoncello (or a number of Violoncellos), by ALPHONSE MAILLY. London: Augener & Co. THE sustained tones of the organ are most suitable for an accompaniment to a melody played by a 'cello. The composer of this *Cantilène* suggests that the melody may be also entrusted to a number of 'cellos; from reading the music, however, we are rather in favour of the one instrument. The melody is broad and stately. The organ accompaniment, with obligato pedal part, is of good effect. At first there are quiet chords, with a little quaver figure announced in one voice and answered in another; then it acquires more movement, which at length is given up, the piece ending with a soft, expressive coda.

An Indian Serenade. Words anonymous, music by R. ORLANDO MORGAN, Op. 34. London: Augener & Co.

WE have here a dainty little song, in which an expressive melody is set off to advantage by an accompaniment both light and dainty. The composer has the art of writing in a clear, simple, yet refined style. Again, in the piano part there is harmonic colouring, effective in that it is laid on with due restraint. The engaging poem is taken, by permission of Messrs. Frederick Warne & Co., from "Fugitive Poetry," compiled by J. C. Hutchieson, Esq.

Dream Flowers. Words by G. F. CHILD, music by STEFÁN ESIPOFF. London: Augener & Co.

POEMS which tell of flowers and of love naturally suggest music of delicate, soft character. The vocal part of this song effectively written for mezzo-soprano or contralto voice, has quiet charm, though at the close—"So bloom on, sweetest roses, for my love is passing by"—the music very naturally becomes impassioned, ending with firm, forte tones. There is a graceful pianoforte accompaniment.

Peace Eternal. Words by GEORGE HOWARD, music by CHARLES GOUNOD. (In C, D, and E flat.) London: Augener & Co.

INDIVIDUALITY is the main thing in art. A song may be well, even cleverly, written; yet if that be its sole title to merit it will not prove of much avail. Musicians justly admire the skill shown by Schubert, Schumann, Grieg, and other song composers; but that is not the secret of their success. So it is with Gounod. His melodies have a peculiar *cachet*, a peculiar charm of their own; and these qualities are to be found in the quiet song under notice.

Edizione Marcello Capra. Torino: Marcello Capra.

No. 420 is a "Christmas Anthology," i.e. a collection of sixty pastoral compositions for harmonium or pianoforte. The first part contains twenty interesting numbers by living writers, among whom are L. Bottazzo, A. Quatero, and O. Ravanello; the second, Old French Noël's; and the third, pastoral pieces by old composers, among whom are Corelli, Haydn, Handel, and Schubert. Such a collection cannot fail to interest players of either instrument named; there is good quantity as well as good quality. Both the original pieces and the transcriptions are all easy to play. No. 422 is a Mass by O. Ravanello, containing thoroughly well-written devotional music; No. 484, a Missa pro Defunctis by Praesb. Petrus Magri, of simple, solemn character, the music written only for two voices, soprano and bass (soli and chorus). No. 487 consists of a Mass for four voices, with accompaniment of organ or harmonium, by Luigi Mancinelli, in which there is plenty of flowing melody, and effective though not difficult writing for the voices. No. 500 is entitled "Rules, practical, clear and easy, to learn how to accompany plain chant at sight." The author is Roberto Remondi, organ professor at the Liceo Musicale Giuseppe Verdi at Turin, and his manual is the result of "conscientious labour and long experience." It is a practical work which cannot fail to be appreciated.

BERCEUSE

for Violin

with Pianoforte accompaniment

by

BEATRICE PARKYNS.

Allegro moderato.

VIOLON.

Con sordino.

p

PIANO.

rit.

rit.

a tempo

mf *pp* *poco rit.*

a tempo *poco rit.*

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10 Lexington Street, London W. Established 1878

a tempo
Sul G. .

mf *a tempo*
p

p

a tempo Sul A.

poco rit. *a tempo*
poco rit. *a tempo*

Sul A. *a tempo*
poco cresc. *poco cresc.*

The musical score is written for a vocal line and piano accompaniment. The key signature is G major (one sharp). The tempo is marked 'a tempo'. The score is divided into four systems. The first system shows the vocal line starting with 'Sul G.' and the piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line starting with 'Sul A.' and the piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Sul A.
tempo giusto

f *rall.* *p* *p*

f *p* *p un poco più vivo*

diminuendo e rall.

p

diminuendo e rall.

Come 1º

pp *p*

Come 1º

pp *p*

a tempo

rit.

rit. *a tempo*



First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes dynamic markings *mf* (mezzo-forte), *pp* (pianissimo), and *rall.* (rallentando). The notation includes various note values, rests, and slurs.



Second system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes dynamic markings *p* (piano) and *a tempo*. The notation includes various note values, rests, and slurs.



Third system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes dynamic markings *p* (piano) and *8va* (octave). The notation includes various note values, rests, and slurs.



Fourth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes dynamic markings *pp* (pianissimo) and *rit. e dim.* (ritardando e diminuendo). The notation includes various note values, rests, and slurs.

IN THE CONCERT ROOM.

IN the periodical changes of musical taste and fashion it is not always very easy to trace the precise relations between cause and effect, but it certainly seems as though the recent protests in the press against the exclusion of English music from English concert rooms had borne some fruit. All through the winter English music has been well to the front, and last month particularly there was quite a crop of works by native composers, some of them new and others performed for the first time in London. The Philharmonic Society has never lost sight of its mission with regard to cultivating English music, and this year it opened well with a new work by a young English composer of decided ability. Mr. Garnet Wolseley Cox's overture to "*Pelleas and Melisande*," which was played at the Philharmonic Concert on February 26th, is just the sort of work which we like to find our young composers writing. It is thoughtful and original in essence, without losing touch of the traditions of musical form. It is a concession to programme music only so far as it is definitely inspired by a literary subject; its treatment is musical rather than pictorial. Mr. Cox reproduces the poetical atmosphere of Maeterlinck's play without attempting to give a musical realization of the incidents of the drama. His overture is naturally sombre in tone, but it has none of those concessions to the taste for musical ugliness which are beloved of a certain school of composers. On the contrary, there are many traces in it of a feeling for the picturesque such as promise well for Mr. Cox's future. The rest of the concert calls for no detailed criticism. M. Raoul Pugno played a Mozart piano concerto neatly, and Dr. Cowen conducted a thoughtful and interesting performance of Schumann's D minor symphony. The second Philharmonic Concert, on March 12th, included two works originally produced at the Norwich Festival last October—Sir Charles Stanford's Irish Rhapsody in D minor and Sir Alexander Mackenzie's suite "*London Day by Day*." The Irish Rhapsody is a good specimen of the kind of thing which Sir Charles Stanford does perhaps better than any living composer. He has proved over and over again his sympathy for the melodies of his native land, and his ability in extracting from them the utmost amount of emotional significance. In this Rhapsody he has taken two Irish tunes, intrinsically fine and effectively contrasted, and with them woven a web of the most picturesque and passionate beauty, heightened by a complete knowledge of every secret of orchestral effect. The ill-luck which at Norwich placed Sir Alexander Mackenzie's suite at the end of a long and tiring programme pursued him to London. Again it was his fate to present "*London Day by Day*" to an audience already fatigued by as much music as it could assimilate with any comfort to itself. Nevertheless, the work scored a great success, and its brilliant versatility and overflowing humour were appreciated, though not, of course, to the extent that they would have been if the circumstances had been more favourable. At this concert a new violin concerto by M. Frédéric d'Erlanger was produced, the solo part being entrusted to Herr Fritz Kreisler, who, though not irreproachable in the matter of intonation, played it with great beauty of tone and remarkable dexterity of execution. The concerto is not a work of profound inspiration, but it is melodious and musically, and is cleverly scored, the solo instrument never being overpowered by the orchestra, as is too often the case in compositions of this kind. A good performance of Mozart's G minor symphony was another feature of the concert, and Miss Lydia Nervil gave a brilliant performance of the "*Scène de Folie*" from Ambroise Thomas's "*Hamlet*."

The Broadwood Concerts have from the beginning made a special point of giving publicity to works by English composers, and hardly one has failed to produce something worth hearing. It was a happy thought to revive one of Purcell's sonatas in four parts at the concert on February 26th. Purcell's instrumental music is little known nowadays, and this sonata surprised the audience by its breadth and dignity of style no less than by its tunefulness and spirit. Mr. Donald

Tovey's trio for violin, piano, and cor anglais cannot be called a success. The monotonous tone of the cor anglais is not suited to chamber music, and there was little either in the ideas or the workmanship of the trio to reconcile one to the ill-balanced combination of instruments. The performance by Miss Ethel Wood, Mme. Kirkby Lunn, Mr. John Coates, and Mr. F. Randalow of Henschel's "*Serbisches Liederspiel*" and some of Sir Charles Stanford's quartets from "*The Princess*" was not very satisfactory. The voices did not blend well, and the singers seemed at times to be aiming at individual distinction rather than at a harmonious ensemble. The concert on March 12th was decidedly more successful. Mr. T. F. Dunhill's quintet for strings and horn was admirably played by Mr. Busby and the Grimson Quartet. It was not precisely a novelty, having already been performed twice in London, but it well deserved revival. It is a work of genial and unaffected melody, occasionally showing inexperience in the development of the ideas, but always pleasant to listen to, and often showing a remarkable degree of promise. Mr. Vaughan Williams, whose "*Willow-Wood*," a cantata for baritone voice and piano, was sung by Mr. Campbell McInnes and played by Mr. Howard Jones for the first time at this concert, is a composer who as yet has produced little in public, but that little has been of a kind to merit the most careful attention. "*Willow-Wood*" is a setting of four sonnets by Rossetti, so definitely pictorial in aim that they hardly seem to require or even to admit a musical setting at all. Mr. Williams's music, however, is so deeply saturated with the spirit of the words, it is so profoundly felt, so searching in its appeal, that it justifies him completely in his somewhat hazardous experiment. "*Willow-Wood*" is a very remarkable composition indeed, so remarkable that it would be vain to attempt to analyse it after one hearing. Much of it is certainly unvoiced from the ordinary point of view, and the piano part appears at times to have more than its proper share in the musical development, but the work as a whole is one of the most original and interesting that any of our young composers have recently produced.

The Queen's Hall Symphony Concerts have dealt chiefly with familiar music during the last month. At the Ash Wednesday concert, besides the Pastoral symphony and various other well-known pieces, there was produced a song by Richard Strauss with orchestral accompaniment—"Gesang der Apollo-Priesterin"—which had not been given in London before. It is of a declamatory kind, the interest lying chiefly in the accompaniment, which is in Strauss's habitually rich and highly coloured manner. It was sung in an impressive manner by Mme. Marie Brema. At the concert on March 14th Mr. Wood conducted Tchaikowsky's fifth symphony. His view of the work has evidently been modified since he heard Herr Nikisch conduct it last year. He now treats it with greater freedom in the matter of time, and with a more pronounced emphasis of expression. In both respects the gain is marked. The symphony is ultra-romantic in conception, and it is no good to play it as if it were classical. Mr. Wood's reading of it brings out the finest side of the music, its plasticity of thought and its incomparable mastery of technique. A success was won by M. Jacques Thibaud in Saint-Saëns's violin concerto in B minor, and Mlle. Marcella Pregi sang in an elegant and highly finished style.

Choral music is still under a cloud in London, so that the performance of two works not in the usual repertory was an event of unusual importance. The policy of the Royal Choral Society in reviving Sullivan's "*Light of the World*" was doubtful. The work made little impression when it was produced at Birmingham thirty years ago, and it is not of a kind that improves by keeping. It sounded strangely old-fashioned at the Albert Hall. The orchestral writing is pale and ineffective, for at the time "*The Light of the World*" was composed Sullivan was very far from being the consummate artist that he afterwards became; the choruses are for the most part superficial in structure, and lack breadth and solidity; some of the solos are tuneful enough, but in a style far more suggestive of comic opera than of oratorio. Altogether the

revival was a mistake, especially at a moment when everyone is wondering why Sir Frederick Bridge is so persistent in boycotting "The Dream of Gerontius," which, though given repeatedly in the provinces, has not yet been heard in London. The principal solos in "The Light of the World" were sung by Miss Evangeline Florence, Mme. Kirkby Lunn, Mr. William Green, and Mr. Kennerley Rumford. Handel's "Solomon," which was performed by the Handel Society at Queen's Hall on February 24th, is a work of very different calibre. It ranks among the finest of Handel's less familiar oratorios, excelling no less in the beauty of its solos than in the majestic splendour of its choruses. The subject of the work gives little scope for emotional expression or dramatic power, but the glories of Solomon's court are depicted in a series of choruses which for varied colour and picturesqueness of effect are scarcely to be paralleled in the whole range of Handel's works. To be frank, "Solomon" is rather a hard nut for a society of amateurs to crack. The division of the chorus into eight parts showed up the weakness of the Handel Society remorselessly, and the work was sung with a flabbiness and a lack of expression that breathed of anything rather than enthusiasm. There seems to be a tradition in this country that Handel's music is always to be sung in the same way—with a kind of dull, heavy, staccato accent that cannot fail to breed weariness and monotony. If, as is probable, this tradition originated in the Handel Festival, then the Handel Festival has done more to injure Handel's reputation as a great composer than the most virulent of his enemies. But there is this excuse for the Handel Festival, that it is difficult to manipulate an unwieldy, overgrown body of singers save on some such system as this. In the case of a small chorus no such fancied necessity exists, and I recommend the Handel Society, if it wishes duly to honour the composer whose name it bears, to reconsider altogether its method of treating his music.

At the Popular Concerts German music continues to rule supreme. On March 7th a new quartet by Herr Weingartner was produced, which, though it was not calculated to convince those who have hitherto failed to recognize his greatness as a composer, had certain things to recommend it. Herr Weingartner's weakness lies in the intrinsic poverty of his ideas rather than in any lack of musicianship. This quartet is a clever and ingenious piece of writing, but the melodies upon which it is founded are singularly devoid of anything like inspiration. Still, the resource and invention shown in their treatment make some amends for initial barrenness, and the work certainly lost nothing in the hands of the Kruse Quartet.

As usual, there has been a good show of recitals of all kinds during the month. Messrs. Ysaye and Busoni relied upon familiar material at their concert on February 20th, the principal attraction lying in a fine performance of the Kreutzer sonata. The same work was played by Miss Marie Hall and Mr. Gottfried Galston on March 5th. After Miss Hall's sensational *début* as a Paganini player, everyone was anxious to hear her in classical music. Naturally, her limitations were more apparent in Beethoven, but she played with so much freshness and delicacy of thought that she fairly established her right to rank as a musician as well as an executant. In Bach's Chaconne, too, she showed dignity of style and a feeling for the broad lines of the music no less remarkable in their way than her astonishing ease and fluency of technique. M. Gérardy is another of the wonders of the musical world. His triumphs as a boy violoncellist will not have been forgotten, and he has now returned to us a man in years and a man in maturity of musicianship. His concert on February 26th revealed him as a most finished and delightful artist, and his playing of concertos by Haydn and Saint-Saëns had every virtue that could be desired. Among those who have given vocal recitals Mr. Francis Harford stands easily first, no less by his beautiful voice and accomplished singing than by his admirable choice of music. At his concert on March 10th he produced a number of good songs by English composers, the best of which were Mr. Vaughan Williams's "Silent Noon" and Mr. Cecil Forsyth's "Idyll," both of them songs

of great expressive power demanding unusual qualities from an interpreter. In a lighter vein, but no less good of their kind, were Mr. Nicholas Gatty's charming "Countryman's Song" and Mr. Birch-Reynardson's manly and vigorous setting of "Drake's Drum." RUBATO.

Musical Notes.

HOME.

London.—Sir Alexander Mackenzie left England for Canada on the 19th ult. with every prospect of a successful tour.—At a chamber concert given by the students of the Royal Academy of Music at St. James's Hall on February 23rd the programme included an Andante and Allegro for two trumpets, a bright composition well played by Mr. William Cox and Miss Catherine Fidler, a lady trumpeter being somewhat of a novelty; also an expressive Cossack cradle song, with violin and cello obligato, by Miss Eleanor C. Rudall. At the orchestral concert at Queen's Hall on March 13th was performed a well-written overture, "Redgauntlet," by Felix Swinstead.—The first performance in England of Strauss's "Burlesque" for pianoforte and orchestra, with Miss Mary Burgess as soloist, deserves note.—At this Academy the Goldberg Prize has been awarded to Edith C. Patching (Examiners: Messrs. Lloyd Chandos and A. Lawrence Fryer and Mme. Amy Sherwin); the Llewelyn Thomas Prize to Gwladys Roberts (Examiners: Messrs. Arthur Barlow and Robert Hilton and Mrs. Mudie-Bolingbroke); and the Evill Prize to W. Daniel Richards (Examiners: Messrs. Arthur Barlow and Robert Hilton and Mrs. Mudie-Bolingbroke).—M. Emile Sauret, having accepted an engagement at the Chicago Conservatoire, will leave the Royal Academy of Music at the end of July next. At the same date Mr. Willy Hess, who is relinquishing his post at the Cologne Conservatorium, will join the staff of the Academy.—Last month we mentioned the resignation of Mr. Stewart Macpherson as conductor of the Westminster Orchestral Society. We now learn that he has accepted the appointment of professor of musical composition at the Royal Normal College for the Blind, in succession to Mr. F. Corder.—Miss Ess, English by birth, pupil of Signor Pezze, made a highly successful *début* as performer on the cello at the Steinway Hall on the 18th ult.—M. Charles M. Courboin, though not yet out of his teens, is organist of Antwerp Cathedral. At his recital at the Albert Hall, on March 22nd, he displayed mastery of both finger and pedal board and rare skill in handling the organ.—A series of four organ recitals of high-class programmes of works by ancient and modern composers was given last month at St. Barnabas, Kentish Town, the four organists being Messrs. Edward Cutler, Volanti Armitage, Fountain Meen, and Frank Frewer respectively.—Twenty Saturday and twenty Popular Concerts, under the direction of Mr. Kruse, are announced for next season.—An International Pianoforte and Music Trades Exhibition is to be held at the Crystal Palace between June 13th and July 25th. The preliminary list of patrons includes the names of Sir Frederick Bridge, Drs. W. H. Cummings and E. Elgar, Professor Joachim, and Drs. F. Niecks, Ebenezer Prout, and Professor Wooldridge.

Birmingham.—The second of Messrs. Stockley and Sabin's concerts was held in the Town Hall, February 16th, when the Hallé Orchestra, under Dr. Richter, gave fine performances of Elgar's overture "Cockaigne," Tchaikowsky's "Francesca da Rimini," Strauss's "Till Eulenspiegel," and Wagner's "Tannhäuser" overture. Mr. Max Mossel played well the solo in Max Bruch's violin concerto in G minor, and Mme. Marie Brema declaimed in magnificent style the part of Brunnhilde in the closing scene from "Götterdämmerung."—The programme of the seventh Halford Concert on February 24th included Granville Bantock's new symphonic poem "Lalla Rookh," a highly imaginative and fanciful piece, which was well received. M. Siloti was the soloist in Rachmaninoff's second pianoforte concerto—a long-promised novelty, and

with his pupil (Miss Hannah Bryant) gave two movements from a suite for two pianos by the same composer, music more pleasing than the concerto. Mr. Halford conducted.—The only choral concert of importance took place in the Town Hall on February 19th, when the City Choral Society gave an excellent performance of Sullivan's "Golden Legend," with Madame Sobrino, Miss Alice Lakin, Mr. John Coates, and Mr. Charles Tree as principals. A miscellaneous selection preceded the cantata. Mr. F. W. Beard conducted.—The last of the Harrison Concerts was given in the Town Hall on the 9th ult. A good variety programme was interpreted by Miss Louise Dale, Mme. Clara Butt, Mr. William Green, and Mr. Kennerley Rumford (vocalists), Miss Ethel Wilson (pianist), and the Misses Isabel and Eldrede Watts (violin).—Mr. Max Mossel brought his drawing-room concerts to a close at the Grosvenor Rooms on the 12th ult. Professor Julius Röntgen was the "guest," and his violin sonata in *e*, Op. 40, and variations on Hungarian csardas for pianoforte were included in the programme. His playing charmed the audience, and with Mr. Mossel as violinist the sonata created a good impression. Mr. Ffrangcon Davies was the vocalist.—The Historical Chamber Concerts ended on February 28th, public support failing.—Mention must be made of a sonata recital at the Temperance Hall on February 23rd by Mr. Arthur Cooke, assisted by Mr. Henley (violin). Four sonatas were played. Mme. Arnott was the vocalist, and Mr. Walter J. Evans accompanist.—Mme. Margaret Milward's last recital in the same hall, on February 27th, was devoted entirely to music by living English composers. Nearly thirty songs and pianoforte pieces were given by the vocalist and Dr. Rowland Winn (pianist), and fourteen composers were represented.—The Saturday Evening Concerts have been "Cavalleria Rusticana" on February 28th (conductor, Mr. Joseph Adams); the 7th ult., a Wagner and Tchaikowsky orchestral programme (conductor, Mr. F. W. Beard); and on the 14th ult. a Gounod night under the direction of Mr. T. Facer.—The Students' Choir (ladies) gave a performance of Pergolesi's "Stabat Mater" at the Institute School of Music on the 7th ult., Mr. Bantock conducting.

Bradford.—Mr. S. Midgley's twentieth season of Classical Chamber Concerts terminated on February 18th. The Bradford String Quartet took part in the first and fourth concerts, the Kruse Quartet in the third. The programmes consisted principally of standard works; modern composers, however, were represented by Sinding, Eugen d'Albert, and Richard Strauss.

Leeds.—Mr. John Francis Barnett's report of the examinations for prizes held at the College of Music is most favourable. He considers that Messrs. Haddock, the directors, may be congratulated on the evidence of sound musical training displayed by the candidates who came before him.

Liverpool.—During the past month Liverpool has been visited by two military bands—Sousa's and that of the Grenadier Guards. The latter gave two concerts on the 14th February, playing selections from Wagner, Grieg, Tchaikowsky, Gounod, Liszt, and Leoncavallo, with Mme. Alice Esty as the vocalist.—The last Schiever Concert of the season was given on the 28th February, when Miss Pott of Cologne and Miss Michiels gave a fine rendering of Saint-Saëns's Scherzo for two pianos, Op. 87. The Schiever Quartet played a Schumann quartet, Op. 41, No. 1; and for the first time in Liverpool Dohnányi's quintet in a minor, Op. 1, a striking and original work, but not easy to assimilate at a first hearing.—There have been two Philharmonic Concerts during the month. At that of February 24th there was an increased orchestra, and the programme was fairly modern. The symphony was Tchaikowsky's No. 4. It was gratifying to have fresh ground broken by a performance of Liszt's "Les Préludes," instead of having to listen to one of the perpetual rhapsodies that have brought Liszt into so much disrepute. The prelude to "Parsifal" was finely played, and the concert terminated with Elgar's "Pomp and Circumstance" march in *d*. Mr. Santley made a welcome reappearance, singing in his old style selections from Mozart, Handel, and Gounod

("Vulcan's Song").—The eleventh Philharmonic Concert, on March 10th, was a somewhat dull affair. It opened with a rather uninteresting overture by Bach, and made its way through Bellini and Sullivan to the uninspired 'cello concerto of Klughardt, of which Mr. Hausmann made the most there was to be made. The symphony was Goldmark's "Rustic Wedding," a charming work that seemed stronger than it really is by reason of the low level of the rest of the programme. Miss Münchhoff, the possessor of an agreeable voice, sang Schubert's "Du bist die Ruh" and Schumann's "Aufträge" in a sufficiently intelligent way.—The last Ladies' Concert of the Liverpool Orchestral Society took place on March 14th, when Mr. Rodewald gave a particularly fresh and vigorous performance of Brahms's third symphony. The novelty of the evening was the first performance in Liverpool of Granville Bantock's tone poem "The Witch of Atlas," a curiously delicate piece of painting in sound, full of ingenious and highly successful orchestral effects. Miss Helen Jaxon sang two songs by Strauss and one by Grieg with refined art, and Miss Pauline St. Angelo showed complete mastery of Tchaikowsky's first piano concerto.—A musical event of importance to come is the performance of Elgar's "Dream of Gerontius" by the Philharmonic Society on March 24th.—On March 14th a selection of old Gregorian melodies was given at Hope Hall by a choir of boys who have been trained by Mr. Alfred Booth, an enthusiast who has achieved wonderful results with the material he has had in his hands. A lecture was given by Rev. Fr. Dom Gatard, of the Solesmes community, who traced with the ease and certainty of a specialist the history of plain-song from its origin to the present day.

Manchester.—On February 19th the Hallé Concert consisted chiefly of music by Wagner, and one of the largest audiences of this season bore witness to the popularity which his works enjoy at the present day. The orchestra, under Dr. Richter's direction, specially distinguished itself, and Miss Agnes Nicholls, Mr. William Green, and Mr. Andrew Black were efficient as chief soloists.—The following concert was remarkable as introducing four novelties, and also in consisting—with the exception of one number (Wagner's "Ride of the Valkyries")—entirely of music by Russian composers. Glazounoff's symphony No. 7 was given, but failed to make any great impression. The other important new work was Rachmaninoff's second pianoforte concerto, an effective composition, in which the solo part was splendidly rendered by M. Siloti, who played as his solo an interesting set of variations by Glazounoff, and both in this piece and in the concerto he seemed in perfect sympathy with the music of his compatriots. Mr. Carl Fuchs introduced a serenade for 'cello and orchestra by Volkmann at the same concert.—On February 6th, at the last moment, a Wagner programme had to be substituted in place of Elgar's "Dream of Gerontius," the performance of which was postponed owing to the indisposition of the tenor, Mr. John Coates. Mme. Brema and Mr. Plunket Greene, who were to have been the other soloists in Elgar's work, proved very able interpreters of the Wagner music, and the whole concert was highly successful, both as regards the performance and the large audience.—What will be considered as one of the chief events of the present musical season in Manchester was the strikingly successful performance of Elgar's "Dream of Gerontius" at the last of the Hallé Concerts on the 12th. Dr. Richter and Mr. R. H. Wilson, the chorus director, had taken great trouble in the rehearsals of this difficult work, and a finished rendering by orchestra, chorus, and soloists was the result. Mme. Brema, Mr. John Coates, and Mr. Andrew Black were the principals.—At the Gentlemen's Concert on February 18th the performers were the members of the Manchester Orpheus Glee Society and the Brodsky Quartet.—The following concert on March 2nd was orchestral, Dr. Richter conducting. Miss Fanny Davies gave a fine rendering of Schumann's concerto and some Brahms Intermezzi.—At the fifth concert of the Brodsky Quartet M. Siloti joined Dr. Brodsky and Mr. Carl Fuchs in Tchaikowsky's trio for pianoforte and strings, Op. 50, written in memory of Nicolas Rubinstein. At the last concert

of this season, by the same quartet, the programme was entirely devoted to Brahms, an excellent performance being given of the string sextet in c major, in which the members of the quartet were joined by Mr. G. Holme (viola) and Mr. Henry Smith (cello).

Middlesbrough.—A Festival, the first of its kind in the district, will be held in the Town Hall on April 22nd and 23rd. Dr. Fritz Volbach's cantata "The Page and the King's Daughter" will be performed for the first time in England. On the second day Dr. Elgar will conduct his "Dream of Gerontius." There will be the Middlesbrough Musical Union choir and the Hallé orchestra. Mr. Kilburn will be the conductor.

Sheffield.—It was unfortunate that the second concert of the Brincliffe Musical Society and Mrs. Brown-Potter's recital should both be fixed for the same date, viz. February 16th, the former being most successful both artistically and financially. The conductor, Mr. J. H. Parkes, played with consummate art the last two movements of Mendelssohn's violin concerto, the accompaniments, under the direction of Mr. J. W. Sharpe, being worthy of the solo. Mrs. Brown-Potter was assisted by Messrs. Arnold Földes, Kalman Ronay, Adolph Mann, and Darren Llewellyn, the first of whom created a profound impression on his hearers.—The Teachers' Operatic Society, formed some few years ago, has made rapid progress in the presentation of Gilbert and Sullivan operas. This year "Yeomen of the Guard" was chosen, of which seven performances were given from February 21st to 28th. The singing and acting were both excellent, and Mr. John Duffell ably undertakes the dual rôle of musical director and stage manager. A substantial benefit should accrue to the Teachers' Orphanage, in aid of which the performances are given, as the house was crowded each night.—The Amateur Instrumental Society gave their second concert on March 3rd. Schumann's pianoforte concerto in A minor was played by Mr. G. F. Cawthorne, the society's accompanist, who considerably enhanced his reputation as executant and interpreter. The other item of interest in the programme was a set of three dances specially composed for the society by Mr. C. M. Hawcroft. Though not strikingly original, the dances are tuneful and well written. The scoring, mainly for strings, is effective.

Edinburgh.—With the termination of the orchestral series the Edinburgh musical season proper begins to wane. A large audience, however, was attracted by a recital given on February 6th by those outstanding collaborators Messrs. Yeaye and Busoni; while the Railway Guards' Concert on February 17th, with a strong cast, comprising Mesdames Ella Russell, and Kirkby Lunn, Messrs. John Coates, Ffrangcon Davies, and Sidney Brooks, was also largely attended.—On February 23rd an interesting concert of unaccompanied sacred music was given by the choir of St. George's Church, under the conductorship of Mr. Henry Hartley. The principal item was the "Missa Papae Marcelli" of Palestrina, and there were minor numbers by Byrd, Gibbons, Goss, Gounod, and Croft. While the performance of these was marked with much skill and intelligence, there was a very pronounced jarring note in the evening's entertainment. The choir voices presented quite an assortment of qualities, a fact which reflected on the discrimination of the selector, and would indicate that the important matter of blend had been overlooked.—On March 10th Mr. Kirkhope's Choir gave a part-song concert in the Music Hall. Differing from their last part-song concert, the choir presented a programme entirely made up of the works of modern and present-day composers, among whom were Caldicott, MacCunn, German, Leslie, Percy Pitt, Sullivan, Elgar, and Wellesley Batson. The particularly beautiful composition by Leslie, entitled "How Sweet the Midnight Sleeps," might be picked out as receiving especially fine treatment, though the singing throughout was well up to the high standard for which it is noted. More concerted vocal music was performed by the Miss Marie Fillunger Quartet, and a very first-rate appearance was made by Signor Aldo Antonietti, violinist.

Glasgow.—On February 24th Dr. Edward E. Harper, principal of the Athenæum School of Music, gave a concert, the whole programme of which was devoted to compositions from his pen, the most important of which appears to have been a trio concertante in c minor for piano, violin, and cello.

Dublin.—On February 16th and 17th Mr. H. A. Fricker, of Leeds, gave recitals on the Royal Dublin Society organ, proving himself master of many styles. His programme included works of Bach, Wagner, Liszt, Saint-Saëns, Stanford, Guilmant, and Widor. The "Danse Macabre" of Saint-Saëns and Wagner's "Tannhäuser" overture, however, are not effective on the organ.—At Miss Sara de Groot's annual concert and readings the chief attraction was the marvellous violin playing of Stanelli, a boy of seven. He quite electrified his hearers by his tone and technique.—At the concert of the Dublin Orchestra on February 24th Mr. Clyde Twelvrees (cellist) gave a further proof of his artistic powers by his excellent performance of "Variations on a Rocco Theme," Op. 33, Tchaikowsky. The orchestra, conducted by Esposito, gave good interpretations of "Der Freischütz" overture, Smetana's "Die verkaufte Braut," and Beethoven's c minor symphony.—On February 27th John Dunn was principal violinist at the Chamber Music Union. His playing in the Beethoven (Op. 18, No. 4) string quartet was careless and uncouth, but in Saint-Saëns's "Rondo Capriccioso" he showed his perfect technique.—The singing of the Glee and Madrigal Union (J. R. Morgan, Melfort D'Alton, T. F. Marchant, and Harris-Watson), was well-nigh perfect. Musical art in Dublin suffers from the fact that those gentlemen do not appear oftener in public.—Plunket Greene gave most artistic and educational vocal recitals on March 11th and 14th.—On March 13th their Excellencies the Earl and Countess of Dudley gave a State Concert at Dublin Castle. The artists were Clyde Twelvrees, Stanelli (the boy violinist), the Glee and Madrigal Union, Mme. Shellard (soprano), Miss Ada Skipworth (solo pianist), Herr Kriegeler (solo violinist), Mlle. de Saint André (vocalist), H. Hamilton Harty (accompanist), and Charles G. Marchant (conductor).—On February 28th the University of Dublin Choral Society (conductor, C. G. Marchant, Mus. Bac.) gave its 222nd concert. The programme consisted of Mendelssohn's unfinished oratorio "Christus," Meyerbeer's setting of the ninety-first Psalm, and Mendelssohn's settings of the thirteenth and forty-second Psalms.

FOREIGN.

Berlin.—The *Allgemeine Musik Zeitung* writes about the excellent pianist Fri. Adele Aus der Ohe, who produced her suite No. 2, Op. 8, which, whilst bespeaking a close study of Bach, is decidedly superior to female compositions in general.—At Bechstein Hall a marble bust of the late concert impresario Hermann Wolff (executed by Samuel, the husband of Clotilde Kleeberg) has been unveiled.—The clever Dutch Trio has brought out a fluently written pianoforte trio in B flat by Hugo Kaun.—The pianist Vianna da Motta introduced a cleverly written though somewhat too Brahmsian sextet by Paul Juon.—Prof. Xaver Scharwenka played with Van Lier his thoroughly revised, very melodious, and effective cello sonata Op. 46.—The excellent Russian pianist Sandra Droucker produced a suite for two pianofortes by her countryman Arensky.—"Tabor," produced by Richard Strauss, is less direct in its effect than some of the other sections from Smetana's symphonic cycle "My Fatherland," its interest being rhythmic rather than melodic; yet each bar betrays the hand of a master. A new symphony eroica in c, by Hans Huber, likewise excites interest by skilful counterpoint and orchestration, but it lacks genuine inspiration.—Sophie Menter played Tchaikowsky's pianoforte concerto in c.—Fräulein Hedwig Kirsch, pupil of Prof. Klindworth, achieved an exceptional success at her *début* with concertos by Chopin and Liszt and a varied selection of solo pieces.—The terms of competition for the Giacomo Meyerbeer stipend (increased to 4,500 marks for 1904), for Germans only, have been published by the Royal Academy.—The Kotzolt Vocal Union produced a

very interesting though somewhat lengthy work—Göthe's "Harzreise"—for eight-part chorus and eight solo voices, by its conductor Leo Zellner.—The well-known local pianist Conrad Ansoerge brought out a string sextet and quartet, also a cycle of seven "Harvest" songs for baritone, all MSS. from his own pen.

Barmen.—The local conductor Karl Hopfe has scored a well-merited success with his symphonic suite "Rhine Legends."

Bayreuth.—Paul von Wolzogen's *Bayreuther Blätter* states that from July 1st, 1901, to June 30th, 1902, 1,339 Wagner performances in eighty towns have been given, among which "Lohengrin" 280 times and "Tannhäuser" 257 times. Vienna appears with 64, Berlin with 63, Hamburg with 62 Wagner representations.

Bielefeld.—Our musical director, Traugott Ochs, is displaying extraordinary activity at his symphony concerts both here and at Herford and Detmold, by a long series of first-class works, classical and modern, including as novelties a symphonic poem of merit by Clemens Schultze-Biesantz, and August Klughardt's suite "Auf der Wanderschaft."

Bonn.—This year's Paderewski prize has been allotted by the Beethoven House Society to the twenty-three-year-old Felix Norwowski, of Berlin, winner of the great Berlin Meyerbeer prize.—At the next Beethoven Festival of the same society, fixed for May 17th to 21st next, the Joachim Quartet will play the whole of Beethoven's quartets.

Cassel.—A marble slab has been affixed to the house in which the great vocalist Gertrude Mara was born, in 1749.

Coblenz.—"Korrigane, the Queen of the Waters," posthumous opera by Louis Lacombe (first given in 1891 at Sondershausen), has been produced here with great success.

Cologne.—Purschian, director of the Graz Theatre, has been chosen successor to Julius Hofmann as director of the local stage.

Darmstadt.—The Richard Wagner Society numbers 318, against 254 members last year.—The local highly esteemed Court capellmeister Willem de Haan gave a highly enjoyable evening with his own compositions, both vocal and instrumental, dating from 1867 to 1902.

Dessau.—A monument, executed by Em. Semper, is to be erected here to Dr. August Klughardt.

Dortmund.—The town theatre has been destroyed by fire—fortunately before the commencement of the performance.

Dresden.—The well-known pianist Bertrand Roth produced at his highly interesting weekly *matinées*, devoted chiefly to the performance of unfamiliar works, a very promising pianoforte trio and some charming songs by the youthful composer Theodor Blumer; also a masterly string quartet and string sextet by the late distinguished conductor Alois Schmitt, besides a "Richard Strauss" concert, which brought forward, *inter alia*, a delightful pianoforte quartet in c minor, dating from the composer's earliest and perhaps happiest period.—Richard Platt appeared successfully both as a pianist and composer (sonata in r minor).—The famous Therese Malten, as Isolde, has taken leave of the Royal stage, of which theatre she had for thirty years been a chief ornament. There were enthusiastic ovations, also a farewell festival on the stage.

Eisenach.—A Weimar merchant, who had emigrated to the United States thirty years ago, has left £100,000 sterling to the local Wagner museum. The question now arises, how is this huge sum to be spent, the collection being already nearly complete.

Frankfort-on-Main.—Maximilian Fleisch brought out two novelties—"The Wood," for vocal soli, male chorus, and orchestra, Op. 85, by Bernhard Scholz, which is melodious and written strictly in classical style; while the other, "Northern Summer Night," for tenor and baritone soli, male chorus, and orchestra, by the Dessau musical director Franz Mikorey, carries the modern style to its extreme limits, but betrays much natural talent.—Fritz Volbach has produced a "Salve

Regina," after Raffael's "Madonna del Granduca," for female chorus, orchestra, and organ, a work which is as fascinating as lofty in purpose.

Halle-on-Saale.—The Conservatorium, which started with twenty pupils in October, 1901, has, under the able direction of Bruno Heydrich, increased its number in one year to 116 students, with eight teachers.—A monument to Rob. Franz, by Prof. Schaper of Berlin, is to be unveiled on June 28th, the eighty-eighth anniversary of the famous song-writer's birthday.

Hamburg.—The composer Carl Gleitz obtained a very favourable reception for his orchestral "Fata Morgana," "Venus and Bellona," "Job Fritz," and some smaller pieces.

Leipzig.—The Philharmonic Society gave a performance of a pleasing and skilfully written serenade for strings by Carl Reinecke, Op. 242, resulting in an enthusiastic homage to the veteran composer.—The local Singakademie produced a four-part female chorus with orchestra, "Athenian Spring Festival," by its clever conductor Gustav Wohlgenuth.—The weekly journal *Neue Zeitschrift für Musik* has, owing to the recent death of its proprietor, Dr. Paul Simon, passed into the ownership of Alfred Hoffmann, together with the publishing business of C. F. Kahnt Nachf.—At the Euterpe Society a Swedish concerto for flute, by Popp, was successfully played by W. Vogel.—The pianist Alex. Siloti, who deserves the thanks of young Russian composers for the propagation of their works, brought out a theme with variations, Op. 72, for pianoforte with violoncello (Brandukoff), by Glazounoff, a skilfully contrived and spirited work, which errs, however, on the side of excessive length. A sonata for the same combination by Rachmaninoff proved likewise of interest.—The Winderstein Orchestra produced a symphony in a minor, by Fr. Mayerhoff, of Chemnitz, which displays praiseworthy zeal and earnestness, but lacks originality, also sufficient mastery of the art of orchestration.

Mannheim.—The inauguration of the new concert hall will be celebrated by a musical festival, April 12th to April 14th, under the direction of F. Mottl, and the Court capellmeisters Kähler and Langer.

Munich.—The distinguished capellmeister H. Zumpe has produced an interesting ballad, "Herr Oluf," for baritone and orchestra, by Hans Pfitzner, which was finely sung by Feinhals.—The revival by B. Stavenhagen of Liszt's almost forgotten choral work "The Bells of the Strasbourg Dome" has proved of genuine artistic merit.—Prof. Max Erdmannsdorfer has been appointed conductor of the famous Porges Vocal Society.—The *première* of the popular opera "Dusle and Babeli" brought fresh honours to its author, Karl von Kaskel, composer of the beautiful opera "The Beggar Girl of the Pont des Arts."—The recitation by Ernst von Possart of Richard Wagner's unfinished drama "Wieland the Blacksmith" has produced a profound impression.—There will be twenty-four performances of Wagner's operas from August 8th to September 14th inclusive. "The Ring" will be given three times (August 8th to 11th, 25th to 28th, and September 11th to 14th). The other works will be "Tannhäuser," "Lohengrin," "Tristan," and "Die Meistersinger." No tickets will be sold for single evenings of the "Ring."

Schwerin.—In honour of the coming centenary of Hector Berlioz, his opera "Benvenuto Cellini" has been revived with new scenery.—The great Mecklenburg Festival is to take place here May 24-26, directed by the Court capellmeister Paul Prill.

Stuttgart.—The Hugo Wolf Society has been closed for the very excellent reason that the reputation of the famous deceased song writer is now firmly established.—The Swabian Musical Festival from May 15th to May 18th will be directed by the local Court conductors Pöhl and Reichenberger and by Fritz Steinbach, late of Meiningen, who will conduct Bach's "St. Matthew Passion" on the opening day.

Wanne.—A promising musical society has been founded under the direction of Arn. Schütze.

Wiesbaden.—The Emperor William II. is expected to

attend several important performances early in June next under the direction of Herr von Hülsen.

Wurzburg.—"The Rat-catcher of Hameln," a symphonic poem by Robert Stark, and a concerto for the viola *alta* by Hermann Ritter, divided into three parts ("Venezia," "Roma," and "Napoli"), have been produced.

Vienna.—The excellent Duesberg Quartet, which has gained considerable distinction by the frequent production of works by unknown composers of merit, has again had a *première* with a new violin sonata (MS.) in A, Op. 59, by Max Jentsch, which may be classed among the best works of this gifted composer. Needless to say, the work was introduced by the concert giver—jointly with that excellent pianist Natalie Duesberg (his wife)—in first-rate style. Some songs by the same composer, given by Mme. Marie Karka, also met with much favour.—Hermann Grädener's new second symphony in C minor, produced at the Philharmonics under Conductor Schalk of the Imperial Opera, displaying many beauties and, as a matter of course, consummate musicianship, created, on the whole, a very favourable impression.—The song writer Hugo Wolf was conveyed to his last resting-place with the princely pomp due to his genius. His grave is in the famous artists' section of the Central Cemetery. A monument is to be erected to his memory; the Hugo Wolf Society has contributed 3,000 florins to the cost.—The chief event of the season was the production of Anton Bruckner's ninth symphony in D minor, under the direction of the late composer's pupil and "Bruckner" conductor *par excellence* Ferd. Löwe. The success was phenomenal.—The *Deutsche Volksblatt* states that E. von Dohnányi produced with Hugo Becker a very pleasing if not particularly original sonata for pianoforte and violoncello from his own pen. Another sonata for pianoforte alone, in F sharp minor, was successfully performed by its author, Dr. Alfred Ritter von Arbter, whose string quartet in A minor was given with even greater success by the Fitzner Quartet Party.

Budapest.—"Moss Rose," an opera in four scenes by the violin virtuoso Jeno Hubay, has met with a favourable reception.—The Hubay-Popper Quartet produced a quartet by its highly gifted young violinist Gustav Szerémi, author of a prize opera in one act, a dramatic ballet, and other promising works. The quartet, more particularly the Schumanesque canzonetta, met with considerable favour.

Salzburg.—The Mozart Society is going to erect a Mozart House similar to the Beethoven House at Bonn. The municipality gives the ground gratis.—"The Woodcutter," operetta by the Vienna capellmeister J. F. Wagner, has met with an enthusiastic reception.

Lyons.—"La Vendéenne," lyric drama by the young composer Ernest Garnier, has been very well received.

Nice.—Massenet's oratorio "Marie Magdeleine" has been given here in operatic form, with signal success, owing partly to the excellent performance under Dobbelaere's bâton with Mlle. Pacary in the title rôle.

Nantes.—The three-act opera-bouffe "La Mandragore," by Maurice Claudius, conductor of the Opera, has been given for the first time.

Brussels.—"Jean Michel," a four-act musical comedy by Albert Dupuis, born at Verviers, only twenty-seven years of age, second Prix de Rome, has, notwithstanding an indifferent libretto, won a decided success.

Bologna.—This year's periodical Baruzzi opera prize of 10,000 francs has been announced, and seventeen competitors have come forward. Enrico Bossi and Arrigo Boito are among the jurors.

Brindisi.—A new theatre, "Politeama Verdi," will soon be inaugurated.

Cento.—A mass from the joint pens of Soffritti, Enrico Bossi, and Lorenzo Perosi has been executed—a gratifying proof of the friendly concord of three rival composers.

Milan.—"Oceana," a fantastic comedy in three acts, by Antonio Smareglia (which is played from beginning to end without a break), has met with a very mixed reception.—Messrs. Ricordi have completed their Italian edition of Wagner's dramatic works, begun eight years ago.—The

Sonzogno prize of £2,000 sterling for an opera has been responded to by the receipt of 234 scores, including nineteen French, eight German, six English, two Russian, and one Spanish, all the others being Italian.

Monte Carlo.—"Tasso," opera by Eugène d'Harcourt, has been very favourably received.—Through the artistic spirit of Prince Albert of Monaco a statue has been erected to Hector Berlioz, and his "Faust" was given with a brilliant cast.

Madrid.—Such was the *furor* excited by the Bohemian Quartet, that they are engaged to play Beethoven's complete quartets next year. Equally marked was their success in Paris, where they were joined by the eminent Munich pianist Frau Langenhan-Hirzel.—Another series of zarzuelas has made its appearance: "Don Juan de Austria," by Ruperto Chapi; "Água Mansa," by Juan Gay; and "Maria del Pilar," by Jeronimo Jimenez, which last named proved by far the most successful.

Montroux.—The celebrated Symphony Concerts, under Oscar Jüttner's direction, produced "Zorahayda," an attractive orchestral legend by Joh. Svendsen, and revived Ferd. Hiller's symphony in E minor.—Another infant prodigy has made his appearance here in the person of a youthful violoncellist of barely ten years old. Jean Renaud is a little Creole boy from the Indies, who showed signs, even at the early age of four years, of a talent which has already developed in him to a remarkable extent. He has been studying already some years under the well-known virtuoso Hugo Becker. His intonation is absolutely pure, and his conceptions, for his age, are wonderfully matured. He plays everything by heart.

Saratof.—A new Conservatoire has been erected, containing a very fine concert hall for 1,500 persons. This institute already numbers 600 pupils.

OBITUARY.

✠ MARC BURT, excellent composer and professor, of Lyons; aged 77.—FRANCESCO MUGGIO, successful operatic tenor and litterato, who joined the Italian army of liberation in 1848.—CHARLES RODOEWICK, vocalist; died at Solothurn through suicide.—FRIEDERICH GRÜTZMACHER, born in 1832 at Dessau; eminent virtuoso, professor of the violoncello, and composer for his own instrument.—HUGO WOLF, the famous song writer; born 1860 at Windischgrätz (Styria), composer likewise of an opera, choral and other works.—JOSEPH NENTWICH, composer of popular dances and songs; aged 52, at Vienna.—MORLEV, partner of Glass, musical impresario of St. Petersburg.—JOSEF BECK, favourite Prussian Court opera baritone; at Pressburg, aged 54.—GASTON PARIS, distinguished musical litterato.—ALBERT CAHEN, born in 1846; composer of operas, sacred and other works.—NINA ZOTTMAYER, distinguished opera singer at Cassel from 1869–1882.—KARL MACHTS, for twenty-six years music director at Bad Nauheim (suicide).—BELLA MONTI, singer, at Hanover (suicide).—DR. WILLIAM REA, born 1827, died March 8th; until within a short time of his death organist to the city of Newcastle-on-Tyne, and well known in the North of England. At Newcastle he carried on high-class orchestral concerts for nine years, finally abandoning them owing to want of public support. He studied under Josiah Pitman and Sterndale Bennett, and afterwards under Moscheles, Richter, and Dreychock. He was an accomplished musician, and composer of anthems, songs, and pieces for pianoforte and organ.

At the moment of going to press we would mention excellent performances on March 21st of 1st Act of Gluck's "Orpheus," and Act 1 and part of 2nd Act of Weber's "Freischütz," by the operatic class of the Royal Academy of Music, under the direction of Mr. E. Levi; a most satisfactory performance, under Professor Stanford, of Beethoven's Choral Symphony by the students of the Royal College of Music on March 24th; and a wonderfully successful recital by the gifted young pianist Frank Merriak at the Bechstein Hall on March 25th.

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